

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
NOVEMBER NINETEEN THIRTY-FIVE



"PORTRAIT OF SANTŌ KYŌDEN," WOOD-BLOCK PRINT BY EIRI I, LATE EIGHTEENTH CENTURY. THE CLARENCE BUCKINGHAM COLLECTION

VOLUME XXIX

NUMBER 6

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I.

A LANDSCAPE BY JOHN NEAGLE

TODAY John Neagle is remembered as a painter of Federal and Victorian Philadelphia, whose portraits of the rising professional class, while uneven and occasionally dull, are redeemed by a certain solid skill and ability to fix the character of his sitters. In 1925, when a hundred and twenty-five of his resurrected canvases were shown at the Pennsylvania Academy, the thoughtful reaction was voiced by Virgil Barker when he wrote: "Neagle cannot be put in the first rank of his own generation" but nevertheless his painting "constitutes a faithful and reasonably competent record of its time."

Admitting that Neagle's rôle in American portraiture is chiefly historic, it is pleasant to turn to a canvas recently acquired for the Art Institute through The Friends of American Art and discover him in a new vein. For one thing the picture is a landscape¹—perhaps the only one by him that survives—and for another it is painted with an animation rare to his work and time. Neagle was primarily a follower of other artists' styles and his career repeats the usual story of our early painters. He was born in Boston in 1796 while his parents were away from Philadelphia for a short visit. As a youth he showed a flair for drawing which a first contact with mediocre talents and even a long apprenticeship to a coach painter could not discourage. A little later we find Bass Otis and Thomas Sully befriending him (he eventually married a step-daughter of Sully) and from these men Neagle learned enough of his craft to set up an easel at the age of twenty-two and invite the city in to be painted at fifteen dollars a head.

The most significant event in his life was a pilgrimage to Boston in July of 1825 to meet the seventy-year-old Gilbert Stuart.

¹ "View on the Schuylkill," oil on canvas, 25 x 36 inches. The following description appears on the back: "View on the Schuylkill looking towards the falls, embracing Peter's Island, painted from nature, John Neagle, 1827." It was once the property of Garrett C. Neagle and later belonged to Baruch Feldman, both of Philadelphia. The picture was exhibited at the Pennsylvania Academy in 1885, No. 18 and at "A Century of Progress Exhibition," The Art Institute of Chicago, 1934, No. 375.

Neagle has left a lively and amusing account of this meeting. The brilliant, often bad-tempered and now disappointed artist treated him with great kindness; praised the work he "falteringly" showed him and sat for two portraits which remain the best likeness made of the aged master. But when Stuart found Neagle trying to imitate his own manner of laying paint on canvas he advised him sagely, "You may elevate your mind as much as you can; but while you have nature before you as a model, paint what you see and look with your own eyes."

That Neagle took this counsel to heart may be observed in the portraits done after his return to Philadelphia, which are among the best in his career. The present landscape, finished two years later and soon after his popular but somewhat overrated canvas of the blacksmith, "Pat Lyon," is in many ways an extraordinary example of American art. Though the work of a man who had little or no training in this field, it is refreshingly free from the artificial approach and timid exactness that haunt the canvases of many earlier and contemporary men. One would like to know what landscapes Neagle had seen before painting his view on the Schuylkill. Dunlap, the early chronicler of our arts, confidently states that there were "good" pictures in Philadelphia at this time but unfortunately does not name them. Perhaps the idea of painting a scene close at hand derives from some canvas of the Norwich school. Perhaps, as one critic has suggested upon observing the charming color and full, loaded brushwork of the little figure² in the foreground, he may have come across the brilliant painting of William Etty or Lawrence. Almost certainly he must have known Salvator Rosa or his imitators, for in spite of differing greatly in mood from the wild and romantic subjects of the Neapolitan, the masses of dark and light in the picture are exploited in a

² One authority on Early American painting suggests that the child may have been posed by the two-year-old daughter of the artist.



"VIEW ON THE SCHUYLKILL," PAINTING BY JOHN NEAGLE (AMERICAN, 1796-1865). GIFT OF THE FRIENDS OF AMERICAN ART

way that reminds us definitely of Italian invention. The same tradition would explain the thrust of diagonal lines and accents, and such "picturesque" details as the silhouetted trees, the blasted stump and the ornamental mullein plant.

The most remarkable trait, however, is not the artist's use of earlier tradition but his frank reliance on "painting what he sees." The legend on the back informs us that the picture was done from nature, a far from common practice at the time. In place of a thin and conventional report of the landscape, Neagle gives us a vigorously brushed and richly colored reaction. The pastoral mood of the scene should not be overlooked for here Neagle early expresses one of the great themes of American art: a

romantic concern for the land. The hour is just before sunset; the river is suffused with a warm, gold light, which, starting from a spot behind the trees, illuminates the sky (where a trace of Stuart's backdrop of blue distance and flushed clouds remains) and brightens the river and right foreground. Here the artist sharply diverges from the literal or bombastic attitudes toward nature which are to dominate American landscape for the next few decades. Indeed it is not until we reach the later work of Cropsey that we find anything like the same direct handling of paint or until the early Inness that we discover a similar blend of fresh observation with genuine emotion.

DANIEL CATTON RICH

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"THE SIX TAMA RIVERS IN THE SIX PROVINCES," A SERIES OF JAPANESE WOOD-BLOCK PRINTS
BY KUBOTA SHUNMAN (1757-1820)

NEW ACCESSIONS IN JAPANESE PRINTS

DURING the past few years the Buckingham Collection of Japanese prints has been greatly enriched by the addition of many important examples. In a former *Bulletin*¹ the large group of subjects by Tōshūsai Sharaku, added last year, was dealt with in particular. At this time an exhibition of prints by miscellaneous artists, all shown for the first time, is hung in Gallery H 5. The majority of these important accessions came in 1934 and 1935.

The exhibition is arranged, as nearly as possible, chronologically so that the visitor may see the development of the color print. The earliest examples on the north wall are either hand-colored, printed with a key block only, or are printed in two colors. One of the most striking of all is the early hand-colored print by Okumura Masanobu, "Cooling Off in the Evening at Ryōgoku Bridge, a Perspective Picture." This full title remains on the untrimmed margin. The colors are mainly yellow with the deep dark orange tone, *tan*, used effectively on the architectural details. Of approximately the same date, about 1738-1740, is the print by Hirose Shigenobu. Originally in black and white only, it was

enriched, probably in the printer's shop, by the application of color with the brush. Soft yellows, blue, pink, and brown with a powdering of gold dust decorate the lower part of the garments of the three figures, while the black on the shoulders of the kimono is made more rich and luminous by a thin coating of fish-glue, *urushi*, often translated as "lacquer." It is a large sheet originally made to be cut in three, each portion having the title at the top, the artist's signature and the printer's seal at the bottom. This unsevered triptych represents the three beauties of the three capitals, Edō, Kyōto, and Ōsaka.

The earliest example printed in color is the *beni-ye*, so called from the pink, *beni*, which was one of the two colors first used. It is by the rare artist Mangetsudō, hitherto not represented in the Buckingham Collection. The artist's signature does not appear on this sheet but is to be found on the unsevered triptych in the collection of Charles H. Chandler.

Several happy additions consist of the prints by Torii Kiyonaga. Two examples by this artist helped to complete a diptych and a triptych. Thirteen years elapsed between the acquisition of the left and right

¹ XXVII (1934), 77-82.



THIS SET, NOW COMPLETE, IS A RECENT ADDITION TO THE CLARENCE BUCKINGHAM COLLECTION

sheets of the diptych on exhibition, "Viewing Maple Trees in Autumn." Three *hosoban* prints by Kiyonaga add to a seven-sheet composition which was already represented in the collection. Probably many years will pass before the other three will come to light in as pristine condition as these recent additions. The subjects in each case are actors in the Soga Festival held at two Shintō shrines in 1788.

We are now able to exhibit the entire set of prints by Kubota Shunman, "The Six Tamagawa Rivers." Up until 1934 only two of these sheets were in the Clarence Buckingham Collection. The set is now completed (see illustration). The design is full of the flowing movement of a river, the lines and accents of color rising and falling in rhythmic motion leading the attention past each charming group and finally directing it to an open vista in the center of the composition.

Three of the pupils of Chōbunsai Eishi are represented by distinguished examples. Ichirakukei Eisui is the artist of the large portrait of Senzan of Chōji-ya. Chōkōsai Eishō has pictured three beauties and their companions as the six famous poets. Both of these prints are very lovely in color and line. Eiri, by far the rarest of the three, is the artist of the print reproduced on the

cover. It is a portrait of Santō Kyōden, the famous author, poet and wit, who was also an artist, better known by the name of Kitao Masanobu. This portrait, of which a very few copies remain, is suggestive of the work of Sharaku but it is by no means a copy. The artist has given a very gentle and friendly interpretation of the literary man as he sits at his desk, holding his pipe and smilingly contemplating an open fan before him, upon which he will soon indite a poem. The print is very subdued in color, the ground a dark mica contrasting with the pale but lively face.

Utagawa Toyokuni I when at his best is worthy to be classed with the great masters of the color print. He is represented here by two prints of fine quality. A triptych, "On the Shore at Ebb-tide," is of his early period, done in the spirit of Kiyonaga. The other example of his work shows the influence of Utamaro. A very tall figure of a woman before whom a young man kneels is pictured against a pale pink ground. Grace and dignity are beautifully expressed in this design.

Several Hiroshiges complete the exhibition. Of special beauty and rarity is the design for a fan in which two little rabbits are seen under a full moon.

HELEN C. GUNSAULUS

EXHIBITIONS FOR NOVEMBER

THE ANNUAL AMERICAN. Omitted from the programs of 1933 and 1934 because of the Century of Progress Exhibitions, the Annual American Exhibit of Painting and Sculpture again initiates the season in Chicago with one of the liveliest and most varied showings of contemporary art on record. Something has happened to American art during the two year interval. Long under the example (not to say tyranny) of European models, it has begun to cast off the international spell and in spite of gloomy predictions on the part of certain critics, has gained considerably in strength and vigor. The very fact that Americans are turning towards their own environment rather than casting wistful eyes across the water is in itself a healthy sign and if certain developments occur which seem implied in some of the works in the present exhibit, it should not be too long before we have an art in the United States which is national in the widest, not the strictest, sense of the word.

As usual the Annual American exhibit in Chicago draws upon the country as a whole, rather than upon a definite section. The Eastern artists, many of whom have been concerned in the last two years with Government projects, are well represented and as before there is an influx of Western and Mid-Western canvases and sculpture, a number by exhibitors as yet little known. Lloyd Goodrich, critic and lecturer, and Waldo

Peirce and Henry Varnum Poor, both painters, made up the painting jury. In New York Robert Laurent, Reuben Nakian and Heinz Warneke, sculptors, judged the Eastern sculpture; in Chicago other entries were juried by three sculptors, Oskar J. W. Hansen, Elisabeth Haseltine and Emory P. Seidel. *Galleries G52-G61*. Through December 8.

CONTEMPORARY PRINTS. The Art Institute announces the Fifth Annual International Exhibition of Lithography and Wood Engraving opening in the Print galleries November 1. Many new names have been added to the lists and the response has been most gratifying. The European entry may conceivably have been somewhat influenced by the international situation, for neither France nor Italy has responded so generously as before. On the other hand, the American group presents a most comprehensive view of print-making in this country during the past two years, and it should be very evident that the United States is more than keeping pace in lithography and wood engraving. The linoleum cut is obviously growing in popularity as a graphic medium and no doubt, this year, both in black and white and in color, will help the block-print section to balance the show against the overwhelmingly popular lithograph.

As usual the well-known artists are present but a good



"THE INTRODUCTION," WOOD ENGRAVING BY TOM CHADWICK,
ENGLISH CONTEMPORARY

proportion of the exhibition will be made up of newcomers whose work has not yet been recognized. All the prints will be for sale and here is a chance to buy the latest work of both those who have arrived and those who are still a fascinating speculation. *Galleries 12, 13, 14, First Floor. Through January 6. C. D. F.*

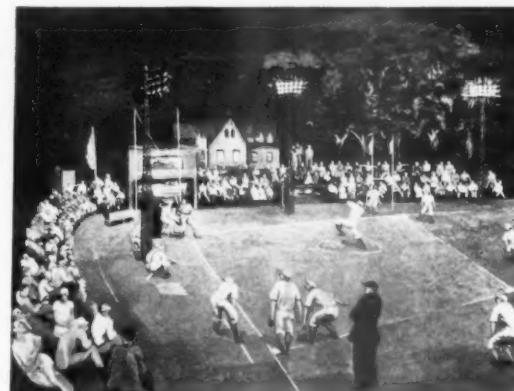
THE RYERSON LIBRARY

THE generosity of Mrs. Chauncey B. Borland has provided the Library with an authoritative account of the rich embroideries from Algiers, the Greek Islands, Turkey, the Caucasus, Persia, Turkestan and India entitled *Near Eastern Embroideries* by Professor A. J. B. Wace.

The clearness and charm of Professor Wace's commentary upon the style and characteristics of the various examples make most delightful reading. He says of the Turkish embroideries, that they are "the ideal representatives of delicate colour of the towel and kerchief type." They "have an aesthetic charm which defies description or analysis. The soft, thin material upon which they are worked, the fine spun silk, the exquisite stitchery, the delicate colouring, the enrichment with gold, all suggest a care-free life in a kiosk shadowed by cypresses in a garden by the Sweet Waters of

Asia. They recall, indeed, as nothing else possibly could, that old Turkish life which has now passed away into history. Like them, some of the finer Persian needle-work also presents the same picture of the immemorial East."

E. A.



"BASEBALL GAME AT NIGHT" BY MORRIS KANTOR, AMERICAN CONTEMPORARY

GOODMAN THEATRE

THE second production of the Art Institute Members' Series will be the very successful play of Rose Franken, "Another Language." Every now and then a succession of Broadway managers refuses to consider some manuscript which, eventually produced, turns out to be a great success. Such is "Tobacco Road" which will probably go through a thousand performances in New York—it is now in the ninth hundred. Such also was "Another Language." If it did not have the phenomenal success of "Tobacco Road"—it did play an entire season and even through the summer.

Miss Franken's play is a penetrating, realistic study of a middle-class American family in a large city; a clannish family held together by the intensive determination of the mother. It is a sympathetic and clear-eyed treatment written by a woman with a keen sense of humor, but as keen a sense of pathos; and above all a fine understanding of the emotional life of the youngest member of the clan.

"Another Language" will open on November 4, and will play on November 5, 6, 7, 8, with a matinée on November 7. Tickets are now available. Mail orders for exchange of coupons may be sent in at any time. They will be honored in the order in which they arrive.

The first production of the Children's Theatre is the dramatization of Hans Christian Andersen's famous fairy tale and fantasy, "The Emperor's New Clothes."

THE ART INSTITUTE OF CHICAGO

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ANNOUNCEMENTS AND LECTURES

PROGRAM OF LECTURES BY DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

(Unless otherwise stated, the programs are given by Dudley Crafts Watson)

Change of address—Members are requested to send prompt notification of any change of address to Guy U. Young, manager, Membership Department.

A. THE ARTS APPLIED TO THE HOME

MONDAYS, 2:30 P.M. REPEATED AT 8:00 P.M. Fullerton Hall.

NOVEMBER 4—Wall Decoration (a demonstration). 11—Modern Momentum: the Trends and Aspects of Decoration. William R. Moore. 18—New Adventures in Interior Decoration. Shepard Vogelgesang. 25—Simple Problems Easily Mastered (a demonstration).

DECEMBER 2—Symbolism in Color: Our Emotional Background. 9—New Ideas for Christmas Decorations (a demonstration).

B. EVENING SKETCH CLASS FOR NOVICES

MONDAYS, 6:00 TO 8:00 P.M. Fullerton Hall.

Mr. Watson and Mr. Buehr. This is a class for those who have never tried to draw and a practice hour for accomplished artists. Sketching materials at nominal cost. SEPTEMBER 16 THROUGH DECEMBER 9.

C. SKETCH CLASS FOR AMATEURS

TUESDAYS, 10:00 TO 12:00 NOON. Fullerton Hall.

(A continuation of the Sketch Class formerly held on Friday mornings.)

Mr. Watson assisted by Mr. Buehr. This class continues the work of the past years but is also open to those who have never attempted self-expression through drawing. Criticisms are given weekly and home work is assigned and credited. Sketching materials are supplied at a nominal cost. Each class is a complete lesson.

SEPTEMBER 17 THROUGH DECEMBER 10.

D. GALLERY TALKS ON THE PERMANENT COLLECTIONS

TUESDAYS, 12:15 NOON.

(A continuation of the talks formerly given on Friday noons.)

NOVEMBER 5—The Paintings of the Italian Renaissance. 12—The High Renaissance in Spain. George Buehr. 19—The Art of Flanders. George Buehr. 26—The Dutch Masters.

DECEMBER 3—Early French Painting. 10—"The Nativity," by Lucas van Leyden.

E. GALLERY TALKS ON THE CURRENT COLLECTIONS

FRIDAYS, 12:15 NOON, REPEATED AT 7:00 P.M.

(A continuation of the talks formerly given on Thursday noons and evenings.)

NOVEMBER 1—46th Annual Exhibition of American Painting and Sculpture. 8—46th Annual Exhibition of American Painting and Sculpture. 15—46th Annual Exhibition of American Painting and Sculpture. George Buehr. 22—46th Annual Exhibition of American Painting and Sculpture. Daniel Catton Rich. 29—Portraits in the Annual American Exhibition.

DECEMBER 6—46th Annual Exhibition of American Painting and Sculpture. 13—Christmas Pictures in the Permanent Collections.

F. THE ENJOYMENT OF ART

FRIDAYS, 2:30 P.M. REPEATED AT 8:00 P.M. Fullerton Hall.

(A continuation of the lectures formerly given on Thursday afternoons and evenings.)

NOVEMBER 1—Nicholas Roerich and Peter Tschaikowsky. 8—Rembrandt van Rijn and Ludwig van Beethoven. 15—English Cathedrals and Cathedral Towns. Charles Fabens Kelley. 22—The Art and Life of Early Chicago. Herma Clark. 29—Pablo Picasso and Maurice Ravel.

DECEMBER 6—William S. Schwartz and Igor Stravinsky. 13—Master Paintings of the Christian Faith.

THE SCAMMON FUND LECTURES

Fullerton Hall, Tuesday, at 2:30 P.M. For Members and Students

NOVEMBER

5—Lecture-Recital: "The Dance During Two Revolutions." Demonstrations by Vera Mirova and Ludmila Speranzeva, Chicago. Mme. Mirova will comment on the development of the dance in the period of the last hundred years.

12—Lecture: "Chicago's Fantastic Decades—1865 to 1893." Harold Stark. The arts and architecture of Chicago from Lincoln's death to the opening of the Columbian Exposition.

19—Lecture: "The Aquatints of Francisco Goya." Philip Hofer, Assistant Director, The Pierpont Morgan Library. Goya's place among Spanish contemporaries and the effect of his graphic work on 19th and 20th century masters.

26—Lecture: "Italian Villas and Gardens." Professor Ralph W. Hammatt, The University of Michigan. Particular attention will be given to the villas of the 16th and 17th centuries, and their part in the social life, history and design.

SPECIAL SUNDAY AFTERNOON PROGRAMS

STEREOPTICON LECTURES WITH MUSIC BY DUDLEY CRAFTS WATSON

Free to Members. Public Admission Twenty-five Cents
SUNDAYS, 3:30 P.M. Fullerton Hall.

NOVEMBER 3—The Art and Life of Belgium and the Brussels Exposition. 10—Adventures with the Modernists. George Buehr. 17—Adventures with the Old Masters. George Buehr. 24—The Art and Life of Holland and the Rembrandt Exhibition.

IMPORTANT ANNOUNCEMENT

Through special arrangement with the Chicago Park District arrangement has been made for Members and patrons visiting the Art Institute on Sunday afternoons to park their cars *free* in the driveway in front of the Goodman Theatre. On Sundays the East Entrance to the Institute will be open and visitors may proceed directly from the parking space into Gunsaulus Hall, from which there is easy access to all parts of the museum.

FALL CONCERTS—FREE TO MEMBERS

Of special interest to Members is a program of Concerts given in Fullerton Hall on Wednesday afternoons at two-thirty. This series is sponsored by four of the leading music schools of Chicago who will present a most attractive group of programs, featuring well-known soloists drawn from their own faculty members and their leading artist students.

NOVEMBER 13—Cosmopolitan School of Music. 27—American Conservatory.

DEPARTMENT OF REPRODUCTIONS

Post cards and reproductions unframed and framed suitable for Christmas gifts may be found in the Department of Reproductions, first floor Entrance Hall. Color prints from twenty-five cents to ten dollars. Framed reproductions from fifty cents to twenty-two dollars. For this season a series of special Christmas cards are available with envelopes to match; in color (reproductions of paintings), twenty cents; in black and white (reproductions of etchings) fifteen cents or two for twenty-five.

CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND PUBLIC SCHOOLS*

SATURDAY, 1:15 TO 2:00 P.M. Mr. Watson assisted by Mr. Buehr.

NOVEMBER 2—Batiks from Java (display). 9—Drawing Mother's Portrait (demonstration). George Buehr. 16—Portraits by the Masters (stereopticon). George Buehr. 23—Drawing the Figure in Action (demonstration). George Buehr. 30—Painters of Action (stereopticon).

DECEMBER 7—Getting the House Ready for Christmas (demonstration). 14—The Christmas Story by the Master Painters (stereopticon).

* Two additional classes for scholarship students selected from public Grade and High Schools respectively, Saturdays 9:30 A.M. and Mondays 4:00 P.M., a twenty-six weeks' term.

THE CHILDREN'S MUSEUM

For the Children, on Saturdays.

Free to all children:

November 2 to December 21 inclusive

9:15 to 9:50—Eight More Illustrated Talks on "All the Ways of Building"
NOVEMBER 2—Those Great Builders, the Romans.
9—Building for the Glory of God.
16—Cloisters for the Monks.
23—Tall Towers Soaring to Heaven.
30—Simple Homes for Simple People.

For the children of Members:

November 2 to December 7 inclusive

12:30 to 1:00—Six more half-hour tours of the Art Institute Collections, a different tour each Saturday.

These activities offered by Miss Mackenzie, the Curator of the Children's Museum, are recommended to children of eight years and over.

EXHIBITIONS

August 20-December 28—Etchings by Sir Francis Seymour Haden from the Clarence Buckingham Collection. *Gallery 18*.

September 25-December 8—The Art of The Book. *The Children's Museum*.

October 1-January 1—The Leonora Hall Gurley Memorial Collection of Drawings. *Gallery 17*.

October 1-December 15—Fifteenth and Sixteenth Century German Prints. *Gallery 16*.

October 20-December 15—Collection of Japanese Costume Accessories, Principally Hair Ornaments. Lent by Baron Ino Dan. *Gallery H9*.

October 24-December 8—The Forty-Sixth Annual Exhibition of American Paintings and Sculpture. *Galleries G52-G61*.

November 1-January 6—Fifth Annual International Exhibition of Lithography and Wood Engraving. *Galleries 12, 13 and 14*.

RESTAURANT

The Cafeteria and Fountain, which serves beverages and light lunches, is open every day except Sunday from 9 to 5 o'clock. Arrangements for parties and luncheons may be made with Miss Aultman. Members have 10% discount on ticket books.

WHEEL CHAIRS

The Institute maintains for the convenience of its patrons a limited number of wheel chairs with attendants. The rate charged is \$1.00 per hour or fraction thereof. Reservations for wheel chairs may be made by applying to the Membership Department daily except Saturday afternoons and Sundays when the guard at the main entrance will gladly take care of such requests.

DEPARTMENT OF EDUCATION

MISS HELEN PARKER—HEAD OF THE DEPARTMENT

INFORMAL lectures, some held in the galleries, some illustrated with slides, will be given by Miss Helen Parker. In addition, the Survey of Art course offers promotional credit for teachers, as well as credit in various colleges. The following is the schedule for November:

THE CURRENT EXHIBITIONS. MONDAYS at 11:00. Lectures in the galleries on the Annual Exhibition of American Paintings and Sculpture.

THE ART INSTITUTE COLLECTIONS. MONDAYS at 6:30. Lectures in the galleries on the permanent collections.

A SURVEY OF ART. TUESDAYS 6:30 to 8:00. The second half of a two-year course on the history of art will be given over chiefly to the arts of France and America from the 16th century to the present. During November, French Primitives and the French Renaissance will be discussed. The course offers promotional credit.

ADVENTURES IN THE ARTS. THURSDAYS at 6:30. The Florence Dibell Bartlett Series of Lectures. Offered free in Fullerton Hall. Intended primarily for those employed during the day. During November: 7—An Approach to Modern Art. 14—Adventures in Modern Painting. 21—American Artists Today. 28—Thanksgiving Holiday.

ADVENTURES IN THE ARTS. FRIDAYS at 11:00. The same as the Thursday evening series, given for a more intimate audience of those free to attend during the day.

There is a nominal charge for all these lectures except the Bartlett series. Detailed information will be given upon request.

OTHER EDUCATIONAL OPPORTUNITIES. Talks in the galleries for clubs and organizations on current exhibitions and the permanent collections may be arranged by special appointment. Museum visits for elementary, preparatory and college students who wish to see the collections either for the study of some particular field, or a general survey, also by appointment. Private guide service for visitors. A nominal charge is made for these services. Detailed information upon request.

TO PROSPECTIVE DONORS

Certain galleries in the Institute may be set aside as memorials and named after the person to be commemorated if endowed as follows:

1. In the Department of Paintings and Sculpture Memorial Rooms may be established upon the payment of sums ranging from \$50,000 to \$100,000 or more, depending on the size and location of the room set apart.

2. Memorial Rooms in the following departments: Prints and Drawings, Oriental Art, Decorative Arts, Classical Sculpture, etc., may be established upon the payment of sums ranging from \$25,000 to \$50,000 or more, dependent upon the size and location of the gallery.

3. Very small rooms and corridors may be designated as Memorial Rooms upon the payment of sums under \$25,000 according to the discretion of the Trustees.

4. Rooms or studios in the School of the Art Institute may be established as Memorial Rooms or Studios on the payment of sums ranging from \$10,000 to \$25,000 or more, dependent upon the size and importance of the room or studio so designated.

The Trustees of the Art Institute of Chicago announce the following: No collection of art objects accompanied by conditions respecting definite location or period of exhibition will be accepted by the museum.

A NEW GUIDE TO THE COLLECTIONS

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